1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE I.

142
291
302
516

Kol Women near Jubbulpore.

[Facing p. 8]

li Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE II.

142
291
302
516

Raja Kai of Garhá—a Rautiya

Thanli & Samba—Thakuriya Kols

[Facing p. 9]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE V.

184
342

A View of the Koi Mahalla, Jubbulpore.

Primitive Koi Dwellings at Barela. See Fig. 3.

184
342
556
516

The Home of an Influential Koi in Barela.

[Facing p. 14]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE VII.

291
353
513
516

Interior Views of a Kol House. Bedding and Clothes in Centre; Dewahar to far left.

415
778

Closer View of the Dewahar showing evidences of Worship.

251
415

A Jar used for the storing of Grain inside the House.

[Facing p. 18]

hGriffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

412 the lower stone. In the centre there is a pivot around which the upper stone rotates. The *sil* is essentially a grindstone but is used mostly to grind spices, and mix together ingredients on the mortar-and-pestle

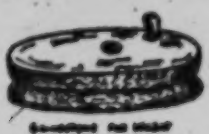

Fig. 6.

Fig. 7.

system. The *sil* has two parts: an oblong stone 18"×12" the surface of which is roughened by being chipped; the roller, a piece of stone which is rounded and which is used something as a rolling pin, only the stone grinds and does not revolve.

An iron knife which is attached to a piece of wood and on which all the cutting of vegetables is done is usually found about the house. The user sits on the floor and cuts the vegetables or meat on the knife. In the process the knife is steadied by pressing the feet on the wooden attachment and thus both hands are free for work.

[516] [252]

Fig. 8

415 A few baskets will always be found lying about the house. These also are not manufactured by Kols. They are used for transporting things to and from the bazaar, for gathering leaves, sticks and cow-dung for fuel or plaster. Vegetables and the like may be stored in them. The winnowing basket (*supa*) is always found near the granary. This is used to clean the grains and also has its work in certain magical ceremonies which will be described further on. A sort of broom made of bamboo and grass will be found somewhere about the place.

[285] [251] [243]

Fig. 9

412

354 In one corner of the room is located the *chulha*. This is a low mud hearth with one or two fireplaces. The smoke goes into the room. Here the meals for the family are cooked. Nearby are the cooking vessels and an iron spoon or two for stirring the food and some tongs for the fire. Somewhere will be found the large sun-dried mud urn in which the wheat or rice is stored. This is rat proof and is arranged so that it may be watched for termites which do much damage in villages. Some piles of fuel will be seen: dried cow-dung cakes or bits of wood which have been chopped by the men of the family.

[252] 412 415 [251] [237] 462

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XIII.

142
291
302
516

Dhunks of Garhs - a Rautiya Kol.

142
291
342
302
415
564

A Kathauta Rautiya with the wooden bowl from which they must eat. Near Kuni.

[FACING p. 38]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XI.

142
291
302
516

Kol Elders in Rewa State.

[352]

Elders in Panagar discussing Kol Customs.

[Facing p. 48]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XV.

142
291
516

Kol Women and Children in Barela.

Another group in Panagar.

291
415
482

A Kol Widow. The metal Bangles are retained.

[facing p. 66]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XVI.

291
342
516
351

A Group of Kol Children at Barela.

291
351
516

Children in the Kol Mahalla, Jubbulpore.

142
291

Children of Factory Workers.

[Facing p. 67]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

The bride and the bridegroom are now conducted to the *marhwa*, and the latter is seated on the low wooden stool while the former sits either on a small mat of *palasa* leaves or on a low square made of mud and cow dung on his left. The *pandit* reads some sacred words, (supposedly from the Vedas) and as he does so the couple is instructed to throw *ghi* and rice coloured with *haldi* into the sacred fire. Each time the fire blazes up the priest utters the words *swaha*, *swaha*, meaning 'accepted', 'accepted'. This is really a *hom* offering. The *lagan* is sometimes read again at this stage.

The couple are asked to stand together, the girl being on the left of the boy. Some of the *sendur* is passed to him which he, with a silver coin, applies to the girl's forehead. As they stand there the *pandit* makes them promise to forgive each other at least seven times during their married life. After the promise the ends of their clothes are tied together, usually by the girl's sister. Into the knot that joins the two should be put a *takka* (a two-pice coin), some *haldi* and bits of a *supari* nut. Then begins the *bhanwar* or circumambulation of the bride and bridegroom about the sacred pole. If the couple are too young to live together and the marriage is not to be immediately consummated by her going to his house, there will be but five rounds of the *magrohan* For four of the five rounds the boy walks ahead, and the wife, the ends of the clothes still tied, follows, but on the fifth round the girl precedes the boy. The fire and pole are always kept to their right and they move round them in a clockwise direction. After the completion of each round they stop and the girl puts her right foot on the *sil* (the flat stone used for grinding spices). While she stands thus her brother or a representative makes a round of the pole with the *barain* containing the remainder of the *lawa*.

After the five rounds are completed (there would have been seven had the couple been old enough to live together) the two, still tied together, retire into the house, the girl leading the way. The women in a jesting manner attempt to bar their entrance and the pair have to force their way through. Rude songs and jokes of a sexual nature are now in order. Members of both parties have been given some of the seven handfuls of *lawa* kept in the booth and this is thrown upon the couple. Inside the house a lamp (*dip*) has been left under a basket, thus giving but little light to the room. The girl's mother asks the boy to take up the basket and blow out the light. He does not consent to do this until he receives a gift from his mother-in-law. Sometimes the challenge is for him to light a second lamp from the first. When he gets the desired gift he takes off the basket, but does not blow out the light. When this is done the knot is untied and his *maur*

li Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

Kols, Baigas and Gonds live in close association under village conditions. The Baiga priest is revered by both Kols and Gonds, and it is asserted that he has a *deva* living within him which gives him insight as to what should be done. The Baiga, however, is more interested in the occult than he is in prescribing remedies, and if he believes the illness is due to a spirit, he performs over the ill person the *supa* ceremony. It is said that he takes a *supa* (winnowing fan) and places on it a little lamp (*diya*), *ghi* being used to make it burn. The Baiga sits before this and begins to mumble *mantras* and to concentrate on the fire. He calls the *devi* or *deva* when he feels that the time is ripe. When the *devi* arrives, the Baiga falls down in a trance, for the spirit has full possession of him and speaks through him to the people present, telling them just what they must do. This usually takes the form of the demand for some offering to be made either to the goddess speaking through the Baiga or to some other deity named by her, generally an animal: a chicken, goat or pig. As soon as the trance is over, the members of the household begin to take steps to fulfil the words spoken through the Baiga, for the man should start to mend as soon as the offerings are accomplished. If nothing is done, the *devi* will be angry, and the patient is almost sure to die. Should the man die in spite of the offerings, it is said that something was probably wrong with them and the *devi* was not pleased. This ceremony is termed by the Kols *totak vidha*, and requires the winnowing fan, the lamp burning in an earthen vessel, and the presence of the deity. For this service the Baiga charges a fee depending upon the capacity of the family to pay. The fee is decided on by the Baiga after careful inquiry and is said usually to be high. If it should not be paid, the *devi* is angered and the man may die. Sometimes, they say, the ceremony puts them in debt, hence they may hesitate to call in a Baiga.

Another form of the *supa* ceremony is this: the person from whom a spirit or a disease is to be cast is told to sit cross-legged on the ground, facing east. Those who cure come from that holy direction, made holy because the sun rises from there. Water is sprinkled on the *supa* cleansing it. The person is then fanned by the sorcerer, first from the front and then from the back. As he does this he repeats certain *mantras* supposed to be efficacious in driving evil away. The man is asked to move a few feet away from the *supa* lest it be not exactly the right spot, and the process is repeated.

The sickle is often used in casting out spirits and diseases. The person is asked to sit facing the east. Ashes from burnt cow dung are blown over him from the hand of the Baiga, and then the sickle is waved over and about his head. This will drive the demons away.

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XVIII.

142
291
516
534

Kol Musicians with Dholaks and Timakis under a Nim tree in Rewa State.

291
534
788

A Procession ready to start through the Village of Salavara.

[Facing p 220]

1:Griffiths M-5 (ca. 1940) 1946 AW37 Kol AW37

PLATE XXVI.

159
142
291
● 516

Bajranji—A Kol in Famine time.

[212]

Dholi—A Literate Kol.

[Facing p. 248]